



# FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

MAY 1984

## AMERICAN SPORTSWEAR—FALL '84

The menswear look reappears - a transformed silhouette sparked with boyish charm and gentlemanly flair, in an easy, relaxed spirit. Oversized tops, slim underneath. Wide-shouldered pieces taper toward the hem. Boxy, roll-cuffed school boy outfits and sleek suit ensembles with dapper details. Trench tabs, double ringed belts, big square pockets are everywhere.

### REVIEWED:

U.S. SPORTSWEAR:  
FALL '84

MILAN RTW:  
FALL/WINTER '84

PARIS PRET:  
FALL/WINTER '84

DESIGNER FOCUS

COTONS DE FRANCE

**Jackets:** Long, straight-cut blazers; elongated V-necks, slim lapels, shawl collars, padded shoulders lead into raglan or dolman sleeves, often with off-shoulder seam interest, simple lines. Beige and white herringbone jacket at ANDREA JOVINE—large, rounded collar, flanged back, off-shoulder raglan sleeves and double ring back-belt, matching pants. Waiters' jackets, vests and cropped toppers: loose-fitting, big buttons, exaggerated collars. Cropped jacket at J.J. CONFORT—shimmering bronze, red or blue rayon with big, black flower print, mock kimono collar, over-sized shoulders, raglan sleeves. The heavy, buttonless cardigan. An asymmetrical version at ESCADA, of grey and black jacquard patterned wool, cut broad with off-shoulder seams, edges trimmed in black leather, overlap secured with two horizontal buttons at neck. Bomber jackets with belted hip yokes.

**Blouses:** Menswear looks with a difference. A small collared, straight shirt with split torso seam and buttoned breast pocket of grey/white cotton tweed by DENISE CARBONELL. Padded shoulders, tunnel necks, Japanese-inspired wrap fronts, floppy collars, dolman sleeves. Loose and slouchy. A notch collared blouse at CATALINA, long sleeves with button cuffs, shearing and shoulder pads, cap sleeves, of bright navy polyester crepe de chine.

**Skirts:** Mostly midcalf. Side patch pockets, leather accents, wraps. Ivory wool skirt at ESCADA, front and back wrap, fringed bottom, double snapped, white glove-leather waistband, leather trimmed slash pockets. Longer, tailored skirts. Black and white worsted wool tweed—ASHLEY ROSS, with three buttoned, triple pleated side-kick. Yokes, knife pleats, fuller dirndls, fluted hems.

**Focus on Pants:** Mostly ankle grazers. Shorter pants cut wide, longer pants narrow at the ankle. Beige and cream herringbone pants at ANDREA JOVINE with trend-setting, lowered belt loops, double pleats, side pockets. Lowered belt loops—CARBONELL, on triple buttoned yoke, four pleats and wide cropped bottoms.

**Sweaters:** Oversized, unstructured cardigan sets in bulky knits. Shirt-style sweaters. Taupe wool with periwinkle stripes at ROBERTA AND BRENDA; mock button front, collar and cuffs, horizontal waist tuck at front and back. Turtlenecks with everything. Sleeveless turtle at ANDREA JOVINE with long, ribbed hem. Coordinating cardigan with elongated ribbed cuffs, in natural shades, purple, black. Textured boatnecks with 3/4 sleeves.

(Continued on page 4)



**PARIS PRET-A-PORTER**  
**AUTUMN/WINTER '84/'85**

The French fashion creators again reached into the archives and pulled out Retro themes of the 1930's, '40's, and '50's. Silhouettes were wide and boxy, long and rectangular, lean or soft and multi-layered. Trousers dominated over skirts, and menswear-influenced coats and jackets remained on a grand scale. Even the Japanese designers, who once jolted Paris out of its customary complacency, continued their usual asymmetrical, wrapped, knitted and tied heavy apparel. COLOR AND FABRICATION supplied the drama.

**THE PALETTE:**

Dark Navy ...supplants black as the fashion neutral  
Winter White ...promotional ...alone or tone on tone  
Grey ...all shades, pale looks newest  
Brights ...red, fuchsia, royal, purple, jade, yellow, orange,  
lime ...day into evening ...best combined with black  
Darks ...wine, teal, military blue, mustard, forest green  
Mid-Tones ...chestnut, rust, khaki, tan, taupe, olive, gold, sage, bronze  
Winter pales ...hazy lilac, iced mint, steel blue, orange sorbet, coral,  
soft yellow, smoked salmon, green

**FABRICATIONS:**

Texture and pattern mixes important ...knits, especially jersey. The classics ...plaids, tartans, tweeds, whipcords, gabardine, covert, checks, jacquards ...Leathers and suedes ...crinkled ...wool, cotton denim, nylon, silk. Lux ...satin, velvet, pane--crushed & plain, lace, silk, crepe de chine--taffeta, mousseline, tulle. Prints ...mini-neats, foulards, paisleys, mosaics, cabbage florals, animal skins.

**HIGHLIGHTS**

Valentino ...unabashed luxury ...long, lean, layered clothes in window pane checks, donegal tweeds and knits ...7/8 length coats, long sweater jackets, pullovers with trousers or skirts (narrow with pleats falling from the knee or top of thigh) in tones of beige or grey ...Paisley sweater jackets over long tunics. Bright colored short coats over black trousers & sweaters. Calf-length sweater coats with black leather skirts. Evening repeats the shapes in jeweled sweaters & black velvet.

St. Laurent ...Mixes familiar with some new elements...Leather suits with scroll embroidery. Velvet knickers paired with suede jackets for day and jeweled jackets for evening. Trouser suits with short jackets & bone necked blouses in mixes of color and pattern. Swirling flowered gypsy skirts. For evening, the ruffled "Proust" taffeta ball gowns, satin trimmed wool dresses, velvet blouses & skirts, and elegant evening sweaters.

Chanel ...Karl Lagerfeld injected new life into the collection with changes in proportion ...longer skirts teamed with short cardigans, suits with ankle-length pleated skirts or long, very full trousers ...detailing ...massive, braided borders have disappeared but crisp outlines remain in contrast-color edging. New active sportswear group. Evening...black bathrobe coats & black satin ball gowns.

Claude Montana ...elegant & sophisticated ...beaver and coyote coats fringed in leather. Black leather embroidered coats. Navy cashmere nanny coats with slender skirts and white cotton shirts. Jackets range from oversized blazers to fitted riding coats ...black & white graphic sweaters with black leather coats and jackets. Late-day ...velvet smoking robes with trains over silk foulard pajamas, velvet and satin opera coat over slim pants and shirt-tail silk blouses with crystal necklaces.

Rykiel ...Brightly colored sweaters teamed with matching, skinny, knitted skirts with back pockets or long, loose, ankle-length trousers ...Big, easy coats with asymmetrical closings. Narrow, notched lapel reefer coats. Loose, wrapped tweedy knit coats over long skirts & short cropped jackets. For night, black silk bathrobes over black and white pajamas.

Kenzo ...Peruvian sweaters, helmets and blanket capes in a broad color range ...somber grey or tan Chinese dresses, army pants, "Mao" tunics and padded coats some with red stars on the lapel ...narrow, side-pleated skirts in flowered wool with plaid boxy jackets ...Kenzo's jogging style trousers are stepped into like jodphurs with a strap underneath which makes them blouse at the heel like jogging pants —shown with short jackets, white shirts, men's ties & big berets.



## FALL/WINTER '84-'85 MILAN READY-TO WEAR

Mannish, uncluttered designs have permeated Italian RTW, with everything fluidly cut and simplified. Ventures into a more feminine vein are reserved for evening.

**Big Coats Reign Supreme:** Round or square shouldered, vertical, they stop anywhere between calf and ankle. Generously cut, they're perfect coverups for jackets, vests, bulky sweaters. Cuddly bathrobe in plush white velour over two easy knit pieces — KRIZIA. Menswear-look Harris tweed with large, pointed lapels over plaid blazer and trousers — ERRENUNO. Lean, lengthy dusters in cream-colored wool melton — SAN LORENZO. Trapezoidal ankle-skimmers in white or grey gabardine — GIANMARCO VENTURI. Giant, tweed cocoon with deep raglan sleeves — LANCETTI.

**Pantsuits are Back in Force:** Many borrowed straight from menswear in classic tweeds, checks, pinstripes. Others, with oversize, drawn-out jackets cut with lengthy lapels. Pants are either straight and narrow or floppy and above ankles. When suits are skirted, keywords are bias-cut, flared, gathered. Grey wool tweed blazer with checked, cuffed trousers. Plastron front, plaid overalls under matching spencer jacket — GIORGIO ARMANI. Tartan plaid, one-button jacket over windowpane-checked shirt and pants — HELYETT. Pin stripes in black and white gabardine — TOUCHE. Riding jacket over black leather jodphurs — KRIZIA. Beaver collared blouson over kick-pleated skirt — BASILE.

**The Knit Knack at All Hours:** Various knitwear shapes in colorful jacquard patterns and sophisticated solids. Abstract art splashes in vivid cerise, green and blue — KRIZIA. Multi-layering in thick, cream-colored cashmere — LAURA BIAGIOTTI. Roses of Piccardy jacquards in shock combinations of orange, purple, fuchsia, green — MISSONI. Giant tile patterns in purple, grey, teal, brown — MISSONI. Batwing-sleeve pullover of slate, ribbed wool with yellow V-inset — ENRICA MASSEI.

**Leather Looks:** No longer does leather simulate fabric. Now, RTW designers are showing leather with an unmistakably leather look: supple, grainy, naturally dyed. Trenchcoats in inky black nappa — GIANNI VERSACE. Embossed nappa in a textured, crocodile pattern — MARIO VALENTINO. Python-printed glazed peccary — KRIZIA. Jaunty vest over big jacket in grey nappa — ENRICA MASSEI. Brown suede workman's overalls — FENDI.

**From Tinsel To Bare Backs For Evening:** When night falls, seductive looks emerge in transparencies, bare backs, rich velvets and metallic fabrics resembling tinsel. Red lace peignoir over black satin pajamas — BAROCCO. Backless, Austrian blinds dress in shimmering silk jersey — MISSONI. Beaded, black velvet torero suit — ANDRE LAUG. The Christmas tree tinsel tunic in teal blue over black velvet jumpsuit — KRIZIA. White velvet, backless blouse with polka-dotted skirt — GIORGIO ARMANI.

**Less Means More in Accessories:** Daytime, flat, laced shoes and low-heeled boots. Heavy, textured stockings, color matched to outfits. Evening shoes go to heights in sandals or pumps. Necks wrapped in scarves, ascots, mufflers. Belts are wide and handsome. Jewelry, when used, is blockbuster and often comes in ones — one earring in black plexiglass or gold; one rose pin, a lightning bolt, a triangle. Hair cropped short. Makeup minimal.

**Fabrics Take on Weight:** For daywear, heavy melton and covert cloth, robust worsteds and whipcords. High pile and shaggy looks. Menswear checks from tattersall to houndstooth, tweeds from Donegal to Harris, plaids from blanket to bias. Evening honors go to velvet and satin, jersey and chiffon, tinsel looks. Prints surface in brush strokes and spatters, Star Wars galaxies, marbelized effects.

**Color Means No Color:** Black, black and more black. Then, grey from silver to charcoal, white warming to cream, string, beige. Browns return in coffee, earth, mahogany, chestnut. This low key palette is sparked by accents of rich royal and teal blue, violet, cerise, gold, scarlet and emerald. Often, brights reserved for part of an outfit such as a blouse or intarsia.



## DESIGNER FOCUS

**Stephen Manniello:** calls his Fall/Winter collection a "celebration of cashmere." He abandons traditional design boundaries to create a full wardrobe of coordinating cashmere pieces. The basic five: a cardigan, turtle, dress, coat and skirt. Color themes: navy with cardinal red, and black with cardinal red —both accented with royal brights and a wafty, gold silk charmeuse scarf. His streamlined shapes sport minimal, oversized details for a bold, comfortable effect. Many pieces trimmed with wide cashmere bands in same or contrast colors. A hip-length navy pullover, the deep V-neck outlined with a striking red band. Several items in a large black/red check. Outstanding slim black dress, midcalf length; a red triangle apex meets the bottom of a V-neck and widens to the full width of the front hem. Varying weights of flat and ribbed cashmere add extra interest to Stephen Manniello's strong third season.  
(85 Fifth Ave., 206-1845)

**Gabriella Giacomello for Gabriella Enterprises:** "Colors improve the sparkle of life." What is striking about Giacomello's collection is her innovative use of color. As a Roman native, she was struck by the beige, black and white American "uniform". Her handworked knitwear inspires individuality. Highlights: a sweater of angora/lambswool; yellow-based, patterned jacquard with sand-colored back yoke and collar, aquamarine accordion pleated back and wide waist. Wide rib-cuffed mosaic pants of teal and bordeaux lambswool/alpaca, can be worn with kimono sweater and oversized turtle-neck. Outstanding: her vibrant pastel combinations, mixed with darks. A square cut, checked jumper in silk, mohair and angora, with stripes of coral/black, blue/black, and pink/blue, with blue/black yoke and kick pleat; shown with coral sweater. Mustard, red or seafoam sweater and skirt sets. Black, white and lurex evening ensembles. A black dress with narrow sleeves, rhinestone-trimmed, deep V-back with overlapping double black lacey collar. These clothes add warmth and sparkle to Fall. (\$100.-\$985.)  
(140 W 58th St., 246-1262)

**THE COTTONS OF FRANCE: 1ST SHOW IN U.S.** Nine French weavers presented Spring/Summer '85 at Parsons School of Design: Cernay S.A., Compagnie Boussac Saint-Freres, (4 div.), Les Fils D' Emanuel Lang, Gewe S.A., S.A.I.C. Velcorex, Schaeffer-Impressions (3 div.) and Texunion Groupe D.M.C. (5 div.)

Trends in cotton and cotton blends: refined surface texture, finer surface slubs, smaller pique weaves. Double-faced cloths, all over subtle crinkles, bubble effects, stitched pleated voiles, seersuckers, damasks, reversible linens, cotton gauzes & satins.

Prints: American Indian motifs, tropicals, art deco and abstract geometrics, conversationals, widely spaced and impressionistic florals, Eastern and Chinese motifs. New patterns: plaids, stripes.

Colors: Transparencies — whitened pastels ...pink yellow, mint, peach. Lights ...candy tones ...pink, mauve, coral, yellow-green, aqua, China blue ...Shadows ...brown, navy, violet, mallard, brick ...Brights ...fuchsia, red, royal, turquoise, taxi yellow, hot orange. Black and white alone or as foils for brights, candy tones.

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### Fall Sportswear: (Continued from page 1)

Dresses: Knits—more dolman sleeves, turtlenecks, simplicity. A beige and cream wool jacquard at REBECCA MOSES, to midcalf with full dolman sleeves. Also a grey, cotton, "underwear" dress, reminiscent of union suits. Three buttons at neck, full cut, narrows toward hem, long sleeves. J.J. CONFORT'S wool flannel dress with ribbed turtleneck and ribbed insert pockets in front, oversized, rounded raglan seams and padded shoulders in natural shades, blue, black, navy, red. Silky, drapable shifts. Shirt dresses with raised or lowered waistlines.

Hot Items: Coverall jumpers, trumpet skirts, belts worn at the hip.

Colors: Dark blues, often combined with chestnut brown and cream. Beiges and natural browns predominate, bright red, electric blue. Some plums and lingering black and grey.

Fabrics: Wool, jacquards, knits and jersey. Menswear pin dot cotton. Tweeds and herringbone. Muted plaids, stripes. Large, Japanese prints. Focus on cut and texture, rather than pattern.

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